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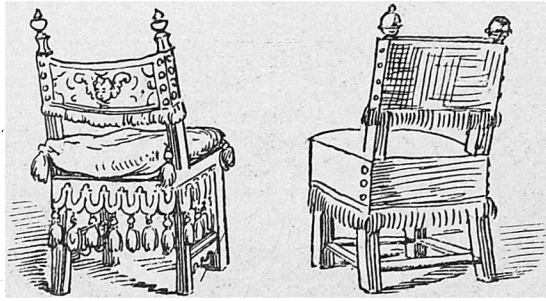
at the rear, 15x20, ceilings fourteen feet high, the former finished in mahogany, the latter in English walnut, double floors, well laid, workmanship throughout good but not first-rate. Dining-room, kitchen and store-room are in the basement, and there is a good cellar with concrete floor, large heater, air shaft, and a flagged yard, seventeen or eighteen feet square. The bedrooms are front and rear, with closets between, finished in ash, but in all other respects much like those before described, except that the elliptical arched windows have transoms in stained glass, of worthless design, though costing, probably, \$6 or \$7 per square foot. The door-lights are also of stained glass, of the same sort, and it makes its appearance again in the transoms of the drawing-room windows. The mantels on the drawing-room floor are of the wood used in each room. On the upper floors, they are of marbleized slate. The vestibule has a panelled dado of Honduras mahogany and the drawing-room a dado veil of the same wood.

The disproportionately long drawing-room should be divided into two by a screen of open wood-work fitted with a portière. The front portion could then be used as a reception-room, the inner would serve as drawing-room. The back parlor might be converted into a library. If the house were to be bought outright, we should advise the purchaser to sell his stained glass, or, better, exchange it, at half price, against good glass of modest color and simple design, say squares of very translucent white opal glass with narrow jewelled borders, which might be had for about what the objectionable glass must have cost. But these articles are written for people who rent houses, not for those who buy, and the former must, in a case like this, make the best of a bad job. There are several ways in which the effect of the offensive glass may be mitigated. It may be completely covered with Dutch metal or gilding, applied with an opaque backing. This will entirely shut out the light; but a plenty enters through the plain portions of the windows, and the gilding will add something by reflection. Or it may be covered with Indian pierced sheet brass, which will allow the colors to show only in the openings of its patterns. Or Japanese lattice-work may be fixed in the transoms, and be backed by silk of some strong color, which will subdue the tints of the glass and quite obliterate its lines. If the latter plan be followed the screen to divide the room in two should also be of the lattice-work, which might all be stained mahogany color, or gilded, and a frieze might be constructed of the same to go quite around the room, at the height of the cross portion of the screen. This lattice-work can be enriched with inlays of ivory, mother-of-pearl and lacquer, of course, at greatly increased expense. Simpler patterns of it might be pieced together to make a very handsome and novel-looking ceiling. The screen portière might be of bead strings designing a landscape or flowers. The sliding-doors leading to the hall should have a portière of Japanese embroidered silk, and handsome curtains of crêpe, painted or embroidered, might be used for the window. The room would look all the better if the wall surfaces were treated quite plainly. A creamy Japanese paper, with small sprigs of carnations and grasses in crimson and gold, would serve as an intermediary between the solid, warm-toned mahogany and the light lattice-work. As the hard-wood floor might be stained and polished, rugs would be all that would be required to cover it.

If Indian brass be resorted to, it will be better to keep to motives supplied by the other Oriental countries. The screen might be of turned work in imitation of Egyptian jalousies, and Indian printed silk might be used for the portières and curtains. The gilded glass, or, what might answer better, mirrors fixed into the transoms, could be decorated with flowers painted in natural colors, and the whole room might then be in the naturalistic modern French manner. The screen would have rectangular panels holding mirrors also decorated with flowers, and the frieze might be of flowers on silk or tapestry. No special care would have to be paid to the other decorations of the room, except to see that they harmonized in regard to color. The part of the room cut off by the screen should be in the same style as that adopted for the front portion, but in lighter colors.

The rear room which it has been proposed to turn into a library has an elliptical arched recess which

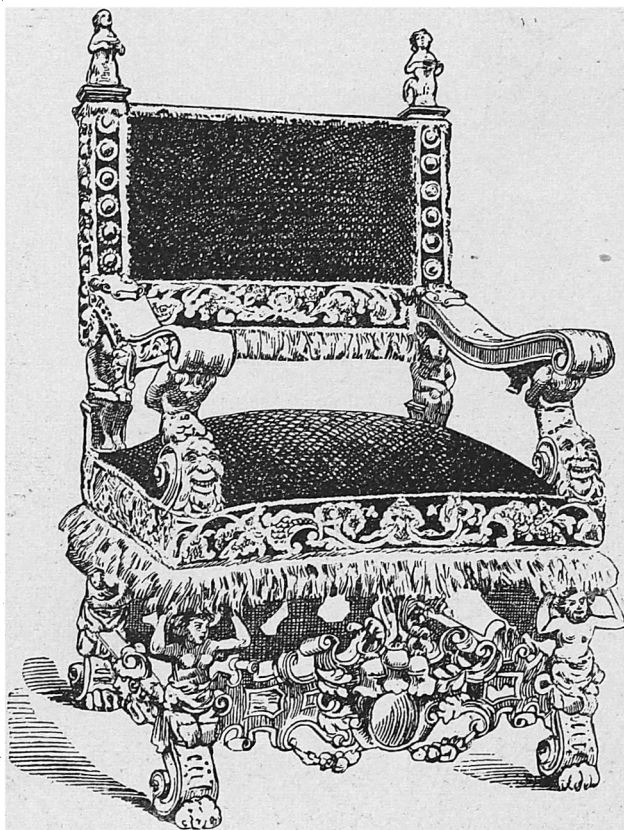
might be fitted with a bookcase of capacity to hold about eight hundred volumes. It should be of walnut, like all the other wood-work of the room. It may be



OLD GERMAN CHAIRS.

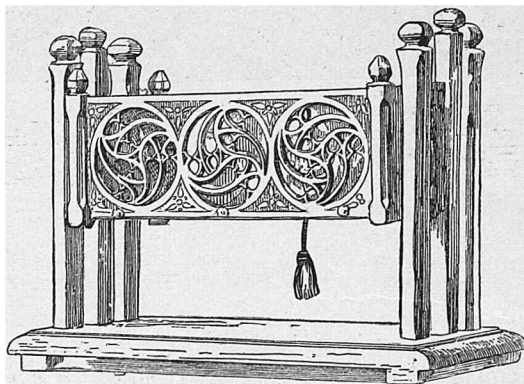
MADE BY PETER CANDIT, MUNICH, ABOUT 1580.

said here, for the benefit of such of our readers as are versed in mineralogy, that one of the best ways to dispose of part of a collection of minerals is to have them sawn into thin slices, one side polished, and leaded into



LATE ITALIAN RENAISSANCE CHAIR.

the glass doors of a bookcase. The patterns of fossil marbles and corals, of moss-agates and similar stones are often brought out in a remarkable way by transmitted light. The edges may be left rough as the glass



CARVED WOOD CRADLE, SET WITH RELICS.

FIFTEENTH CENTURY WORK. IN THE GAY COLLECTION.

can be cut to fit them more cheaply than they can be reduced to regular shapes, and the effect is more characteristic. The top of the bookcase would form a shelf to hold casts, bronzes and specimens of pottery. It

would be well to treat the arch and the portion of wall just under it separately from the rest of the wall surface. That might get two or three coats of burnt umber in distemper or flatted oil with a small diaper pattern stencilled in gold over it. The arch might be gilt or painted in Renaissance or Byzantine patterns and the sort of tympanum above the bookcase might be filled in with some odd pieces of stamped leather. Here, where there would be some excuse for it, as the room looks directly into the yard, the stained glass has been omitted. The window is in four large lights to which might be gummed sheets of thin oiled silk perforated and painted in white in a Byzantine pattern, picked out, perhaps, with a few sprays of conventional foliage in bright green or yellow. A frieze of the stiffer forms of the acanthus leaf in dark brown, cream color and gold would give a proper finish to the room. The furniture should be in leather.

The basement dining-room would require to be enlivened with color as much as possible. It would be worth while to procure for the window a screen of good stained glass, taking care to have several divisions in the border, so that, on moving, it might be fitted to a new place by taking away from or adding to them. American stamped leather paper in cherry color and silver would make a good wall covering. The same material in square or oblong panels, and in drab or drab and silver, might be used for the ceiling, being held in place by a system of small mouldings in oak or ash or stained cherry. The black marble mantel might be kept as it is.

The cost of fitting this house would vary greatly according to the choice of materials. Japanese embroidered portières, for instance, ranging from fifty to several hundred dollars each, but such decorations as could not be taken away and be used again will be found to be inexpensive.

The houses and flats so far described are such as are usually put up by speculative builders, and have no, or but the slightest, pretension to architectural arrangement or effect. But many new houses, and some apartment houses, are built with an eye to such effect. These will have to be considered in another article.

(To be continued.)

#### DECORATIONS OF A COLLEGE FRATERNITY LODGE.

THE rooms of the Lodge of the Delta Psi Fraternity of Williams College have lately been finished and decorated from designs by Mr. Duncan, the architect. The banqueting-hall has a ceiling of rough plaster supported by girders and beams of oak, the latter, in their turn, supported by handsomely carved brackets or consoles. The walls are panelled up to those brackets and between them runs a frieze of heraldic design painted on the rough plaster. The names of the members are to be incised in the panels of the wall. The windows are to have transoms of light-colored stained glass in simple geometrical designs. The doors are panelled in a simple, but effective, manner. The chief glory of the room is the monumental chimney-piece, with its elaborate carvings and wide, open fireplace. The fire-crane of forged iron is itself ingenious and artistic enough to merit a more extended notice than we have space to give it. The iron baskets, copied from those used for beacons, and also sometimes for torchères in mediæval times are made so that they can be taken off when not required. They are intended to serve as flambeaus on occasions of high jinks and mystic festivities. The open-mouthed serpent which forms the end of the upper transverse bar embraces and supports the fire-irons in its convolutions. The serpent reappears as support and ornament of the lamps by which the room is lit at night. We presume he is introduced as the symbol of wisdom, and not because his form was assumed by the author of all evil on a certain memorable occasion. The shades as well as the bodies are of burnished copper, throwing a warm glow about the room. The serpent handles are in wrought iron. Having recently had occasion to examine hundreds of oil lamps of all sizes, styles and prices, we can say with some assurance that no handsomer design than this for a hanging lamp of that variety is likely to be met with by our readers.

The library is richly colored and graceful in design. In it as in all his work, Mr. Duncan has made a point of

utilizing the contrasts of color and of texture to be got from the materials which he is to use. The color scheme of this room includes the rich yellow of Sienna marble, the browns and reds of oak and leather, and the grays of half-polished iron and of plaster. The decorative painting of the coved ceiling adds other colors, but those of the materials dominate. The roughest textures are placed farthest from the eye, where they add to the effect of air and distance, no unimportant matter in a small room.

ROGER RIORDAN.

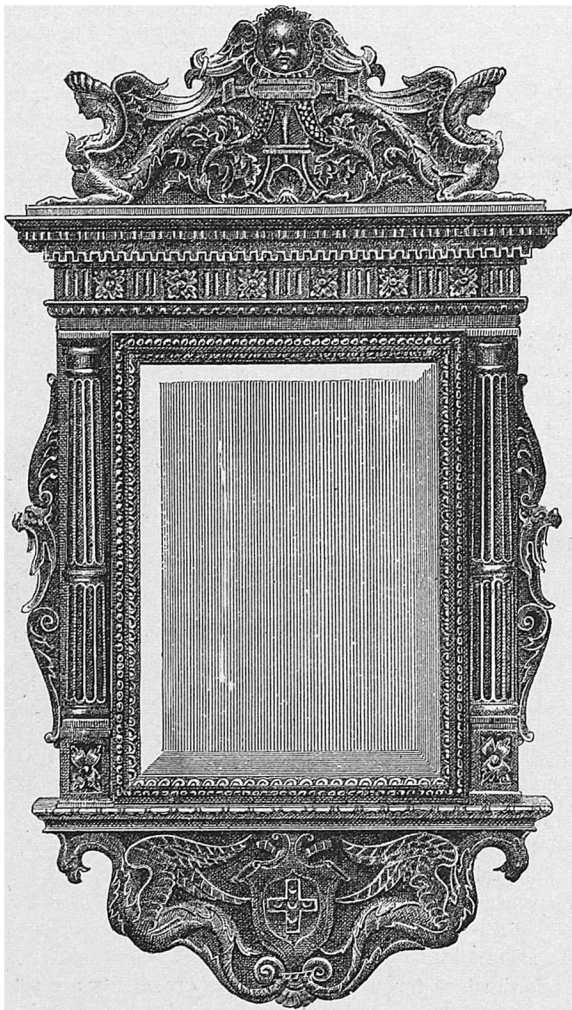
#### A LENOX COUNTRY HOUSE.

It is the distinction of the country house of Mr. W. D. Sloane, at Lenox, that, while it is one of the most noteworthy of the homes belonging to the new architectural reign in that favored region, by reason of its extent and luxurious completeness, its value to the readers of *The Art Amateur* lies in its suggestiveness. This is of a kind as applicable to the legion of modest homes throughout the country as to those great country houses in the haunts of fashion which, with something of "the pride that apes humility," call themselves "cottages." The charm does not lie in the magnificence of the materials employed but in their combination and harmonious arrangement.

A word as to the architecture. As seen from the road above, a group of gables nestles against an unbroken slope of green. On nearer approach it appears that the house is built on two sides and part of a third of a square which is completed by the marble wall inclosing the courtyard. The entrance is through the court by the porte-cochère on to the entrance piazza, which, on the first floor, cuts the house in two and commands the beautiful view down the valley toward Stockbridge. This extent of area allows for the kitchen and its appurtenances, with the servants' quarters above, to be brought into the general architectural plan, but properly kept separate from the main house—a consideration rarely observed, but quite necessary when the household staff is large.

The main hall, which opens on to the entrance piazza, gives the keynote of the house, which is blythe and gay, as it seems a country house should be, and triumphs easily over the attending magnificence. One enters an oblong apartment with a long hall at right angles. On one side is a noble fireplace, and on the other the stairs descend a broad flight, half-screened by spindles, with a recurring view of the ascending balustrade, and a balcony on the second floor continuing its finely twisted lines. The walls below are wainscoted, and the ceiling is crossed

for treatment in color which gives the "cachet" to the house. In the hall, as we have seen, the color is white, and there are notes here of blue, and there of deep red



SIXTEENTH CENTURY MIRROR IN CARVED AND GILDED WOOD.

IN THE VALPINÇON COLLECTION.

in the deep tones of the stair-carpet, and on the broad landing half-way up the undertones of the large stained-glass window. Very happily one of the gables takes the

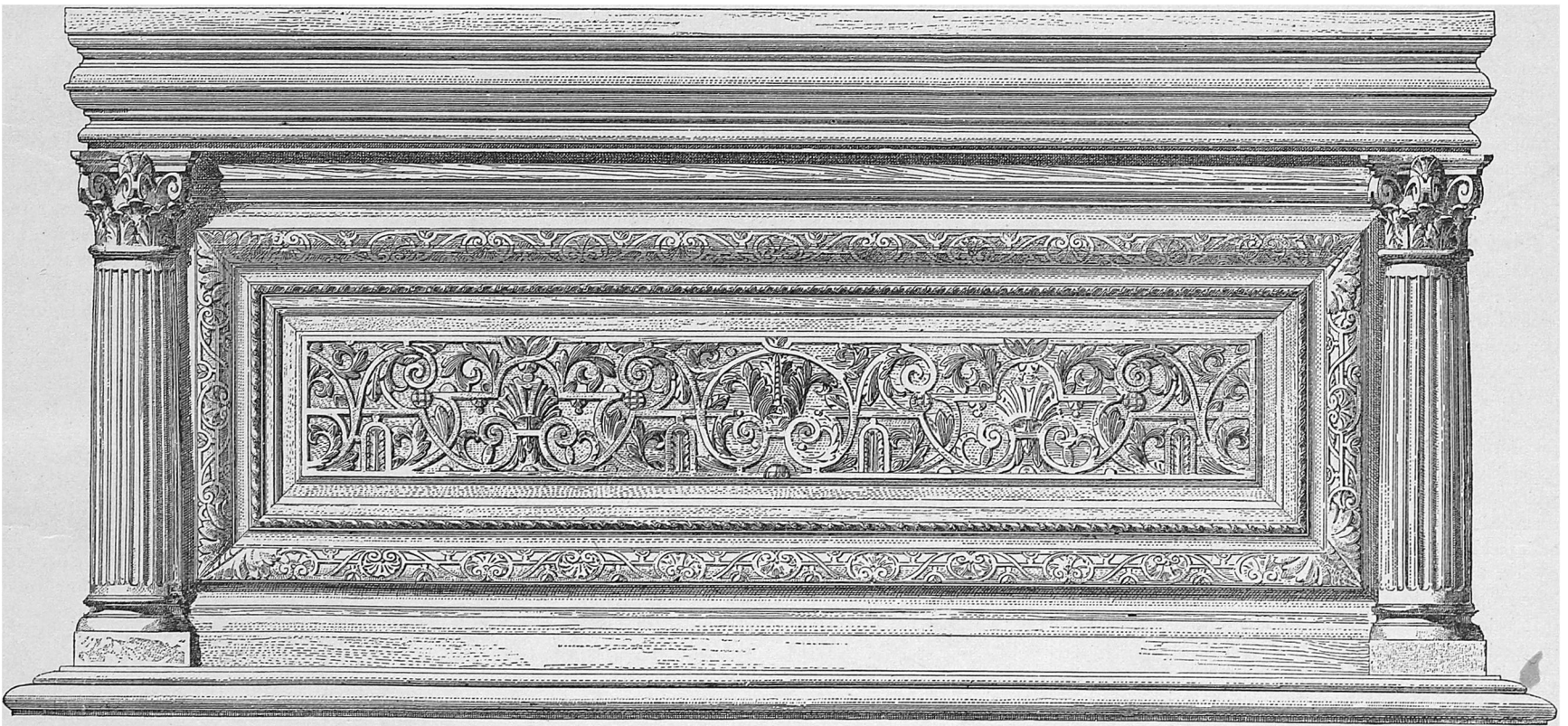
on the second floor, and above the wainscoting of the long halls. Thus everything contributes to the lightness and gayety of the main hall, which also overlooks one of the fairest of the prospects without.

The fireplace of the main hall is a special feature. It is of Longmeadow stone and rises to the ceiling. Across the mantel-breast a flight of birds is carved with not too much detail. The side shafts indicate capital and pillar; the first is wreathed with vine and fig—leaf flower and fruit. The trunks are carried down the sides, cut in high relief, and spreading their roots at the base ingeniously serve as receptacles for the huge iron fire implements. The stone is carried inside to the repoussé metal fire-back and spreads out with fire seats just inside the outer lines of the mantel.

The library is a vision of deep red from the white and blue of the main hall. It occupies the right angle of the square, but with no such precision as the words indicate. The angle gives place to a window. The walls, not high, are brought still lower in effect by bevelling. The ceiling and slant are covered by a material in relief called Tynecastle, traversed by red mouldings in irregular panels. The space below is covered with the same material in blue, but the wainscoting and wood-work are brought to an agreeable tint of red, and thus all the drapings and upholstery meet in color.

The billiard-room is brought into the domestic circle by its situation between the dining-room and library. It is just large enough. The ceiling is brought by angles into a dome directly over the table. It is yellowish red in tint, carrying up in this way the yellow red of the wood-work and the light woven red matting which, held by red bamboo, covers the wall. The fireplace is interesting with a smooth arch of red brick, and the brick built up into fire facings and mantel niches varied by round brackets of black marble. The seats and fixtures are built in and repeat the yellowish red of the general tint.

A portière only separates the dining-room. This is a large apartment, the loftiest of the house, and with a bay-window and large alcove to convert it into a larger room in need. The wood is oak, seen conspicuously in the heavy ceiling beams, whose intervening spaces are laid in in dark blue. In harmony with the oak, the walls are covered with calf-skin of mellow, agreeable tint. There are the usual divisions of field, frieze and dado, indicated by large, smooth-headed brass nails which serve to fasten the leather down and are worked into a simple design. The mantel-piece rises to the ceiling. It is of Longmeadow stone with shelves framed by a carved border disclosing a Renaissance design, and an upper



COFFER OF CARVED WOOD, FRENCH WORK OF THE SIXTEENTH CENTURY.

by heavy beams. But all this expanse of wood is lustrous, dazzling white, varied in the recesses of the ceiling by pale blue. The wood used throughout, it may be said here, is pine, almost exclusively. This is merely the basis

place of the usual dome above the stairway. This is ribbed and flecked with white and gold, the wainscoting half-way up yields to a white Japanese linen with a gourd design in gray and gold which covers the walls

border just below the ceiling consisting of a row of pointed niches, in each of which stands a bird. There are many details worth considering in the dining-room—the furniture, which is specially constructed, the tall